

[internal resistance to flow is named viscosity]

Joel Kirk (2017)

written for loadbang

c.11 minutes

Baritone Voice

Trumpet in C

Tenor Trombone

Bass Clarinet in Bb

NB. due to the polytempic nature of the piece, the pdf of the score runs continuously from page to page, however in physical form would be presented as one continuous page.

Programme Notes:

“...[the dissociation of] the inextricable interlocking of meter and subdivision impulse [and tempo] as correlatable strands of sonic information...”

- Brian Ferneyhough, 1989

“Diagnostic labels such as ‘dementia’...represent the endpoints of diagnostic processes that rest on some...typically unquestioned assumptions, among them the following:

- a) That cognition can be modelled as a set of dissociable deficits and skills.
- b) That these deficits and skills reside in an individual brain and can be meaningfully accessed and measured in a decontextualised fashion.
- c) The sum of these skills and deficits adds up to a whole cognitive apparatus.

...these diagnostic criteria in turn define not only the dividing line between what constitutes normal functioning...with deficient functioning, but also the categories of deficiency, such as dementia.”

- Müller & Schrauf, 2014

“[Viscosity is] a measure of the flow transport behaviour of a fluid. It is the phenomenon in which a fluid will withstand a slight amount of molecular tension between particles, which will cause an apparent shear resistance between two adjacent layers.

The term ‘viscosity’ is used to describe the fact that certain fluids flow easily, such as gases, water, and mercury, while others do not, such as tar, treacle, and glycerine. These fluids are broadly classified as thin and thick fluids.”

- Carl Schaschke, 2014

“The Kawa Model uses the metaphor of the river to examine issues in a person’s life...Water is the person’s energy of life; flow which is strong when a person is healthy, weak when someone is ill. It stops flowing when it meets the sea and the person is dead. The direction, flow rate, depth and clarity of water are significant.”

- Iwama, 2006

Libretto:

The text for the work is taken from Guillaume Apollinaire’s series of six poems collectively entitled *À La Santé*, making use of poems I-IV of said six. The poems were published as part of the *Alcools* collection in 1913, written after Apollinaire’s short tenure at *La Santé Prison* (Paris) in 1911. *À La Santé* contains running themes of both physical and mental imprisonment, vividly capturing both the literal and metaphorical effects of incarceration on the mind of the poet.

I

Avant d’entrer dans ma cellule
Il a fallu me mettre nu
Et quelle voix sinistre ulule
Guillaume qu’es-tu devenu

Le Lazare entrant dans la tombe
Au lieu d’en sortir comme il fit
Adieu adieu chantante ronde
Ô mes années ô jeunes filles

II

Non je me ne sens plus là
Moi-même
Je suis le quinze de la
Onzième

Le soleil filtre à travers
Les vitres
Ses rayons font sur mes vers
Les pitres

Et dansent sur le papier
J’écoute
Quelqu’un qui frappe du pied
La voûte

III

Dans une fosse comme un ours
Chaque matin je me promène
Tournons tournons tournons toujours
Le ciel est bleu comme une chaîne
Dans une fosse comme un ours
Chaque matin je me promène

Dans la cellule d’à côté
On y fait couler la fontaine
Avec les clefs qu’il fait tinter
Que le geôlier aille et revienne
Dans la cellule d’à côté
On y fait couler la fontaine

IV

Que je m’ennuie entre ces murs tout nus
Et peints de couleurs pâles
Une mouche sur le papier à pas menus
Parcourt mes lignes inégales

Que deviendrais-je ô Dieu qui connais ma douleur
Toi qui me l’as donnée
Prends en pitié mes yeux sans larmes ma pâleur
Le bruit de ma chaise enchaînée

Et tous ces pauvres coeurs battant dans la prison
L’Amour qui m’accompagne
Prends en pitié surtout ma débile raison
Et ce désespoir qui la gagne

- Guillaume Apollinaire, 1913

Notation:

General

Throughout the work, all four performers are moving at different speeds simultaneously. To maintain absolute score-accuracy, some alterations have been made to the standard notation in order to remove extra space that would usually be required by time signatures, accidentals and extended techniques, etc:

time signatures are located in 'lollipop' fashion directly on the first impulse of each bar.

any clef changes will be shown as such and naturally apply until the clef changes again

symbols indicating extended techniques are shown on a separate line below the staff; corresponding to the notes they are beneath

dynamics (and lyrics for vocalist) are shown below the staff

* All four players have an individual click-track. Impulses given by the click-track are shown in red. The performers will then have to subdivide accordingly. The pitch of the click alternates between a higher and lower tone bar by bar.

NB. Bare stems are NOT rests. They are simply articulated by the click-track in slow tempi to aid subdivision and should be sung/played through. A rest will be indicated by a traditional rest symbol. I.e:

Bare stem; the D quarter-sharp should be sung until the impulse for the A natural

Rest; the D quarter-sharp should be sung for the duration of its impulse, followed by a rest, then the A natural

Articulations

- = staccato (interpret as short as possible)
- = tenuto
- ∨ ∨ = short accent ('stabbed?')
- ∨ = full-length accent
- ∨ = accent (with some length)

Approximate Rhythms

Occasionally in the piece, my generative processes threw up rhythms that were either impossible to accurately play, or would simply look ridiculous on the page to notate (i.e. they would require 1/128th-notes and beyond). Therefore, they are shown using grace-notes as such:

Here the performer would play two E flats of roughly equal length, and then an A natural of much shorter length.

Here the performer would play eight notes of roughly equal length over the duration of the first impulse, then three further impulses according to the click-track.

NB. Obviously, situations like this only occur where the tempo is slow enough to accommodate for such rhythms.

Glissandi

Glissandi appear frequently in the work; used situations where the rhythmic organisation of the bar allied to its pitch structure would literally have been impossible to play, therefore the following is shown:

*gliss. towards note in brackets

The player must gliss. downwards (or upwards in some cases) towards the note shown in brackets.

gliss.

The player must gliss. from note to note.

'Cross-Over Points' in the Score

Due to the continuous nature of the piece and limitations of my composing software, there are four 'cross-over points' in the score (occurring between pages: 12-16; 27-30; and 41-43). They should be interpreted as such (using the Baritone Voice part between pages 14 and 16 as an example):

(page 14.)

skip to page 16

cou - te aille et

Here, the performer should read/sing upto the the end of the word 'J'écoute'; at the 10/8 bar skipping to page 16, where the part is continued as such:

(page 16.)

cou - te aille et etc.

The material shown in grey is simply present to allow the cross-referencing of parts from either page (hence the term 'cross-over points' is coined to describe this instance).




Other

(h) = optional note (usually at places of mute changes or page turns)


(mf) = reminder of dynamic

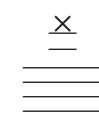
Baritone Voice


Beneath the staff, a line is shown that not only indicates the use of extended techniques, but the style in which to sing; shown by the shade of grey of the line:

-  Sung
-  Sprechgesang; half-sung/half-spoken (but closer to singing than speaking)
-  Sprechstimme; half-sung/half-spoken (but closer to speaking than singing)

IPA sounds are shown in blue.

 Falsetto (found directly beneath the note it applies to)

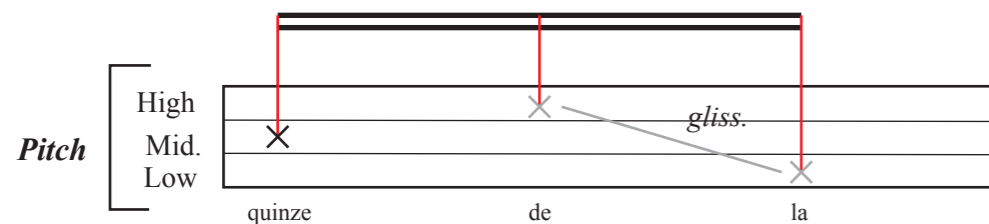
 Highest note possible (indeterminate)

 Found under staff when singing with hand over mouth; indicates to move hand towards and away from mouth in a 'wah-wah' fashion.

 Half-glissed (gliss. from the bottom to top note, 'catching' the notes shown in between).

Baritone Voice Tablature

The tablature notation occurs in spoken/whispered passages. It simply denotes to speak/whisper the words shown in the specified range of the speaking/whispered voice. Pitch is indeterminate.



Symbols in BLACK indicate spoken word. Symbols in GREY indicate whispered word.


Trumpet in C

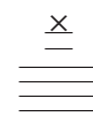
The sheer fact that the piece is so microtonal causes issues for the traditional trumpet, especially if it does not have any special slide extensions to accommodate for microtonal playing. Therefore, where necessary, the Trumpet player in this piece may treat microtonal accidentals as such:

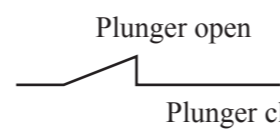


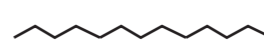
...making use of alternative valve combinations and 'lipping' the notes up and down to create a noticeable difference in the tuning of the note, even if it is not a whole quartertone. In areas where microtonal playing is impeded by the use of a plunger, quarter-tones have been removed for ease.


flz.  Flutter-tongue

 Half-glissed (gliss. from the bottom to top note, 'catching' the notes shown in between).

 Highest note possible (indeterminate)

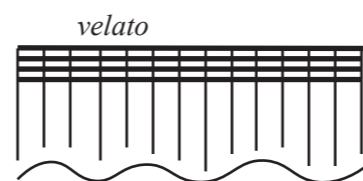
 Plunger open / Plunger closed. Move quickly from plunger closed to plunger open, then to plunger closed; creating a 'wah' sound (this technique also applies to use of the cup mute where shown).

 found beneath staff - indicates to shake plunger in an indeterminate 'wah-wah' fashion

 single valve-click (the valve to unscrew will be indicated)*


 tr. valve-click trill

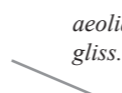
*by 'valve click', this refers to the dual sound create by the valve being depressed *and* released. So for each 'click', depress and release the valve(s).



velato or 'veiled' - traditionally a wind instrument technique. Move valves quickly and gliss. up and down range shown to create a quick, muffled, 'veiled' sound around the range covered/shown. Starting and ending pitches are usually given.

NB. the term 'aeolin velato' indicates the velato of air-sound. Simply move the valves and blow air through the instrument.

 't' articulation of aeolian air-sound (indeterminate pitch).

 aeolian gliss. glissando of air-noise in the direction indicated

[continued overleaf...]

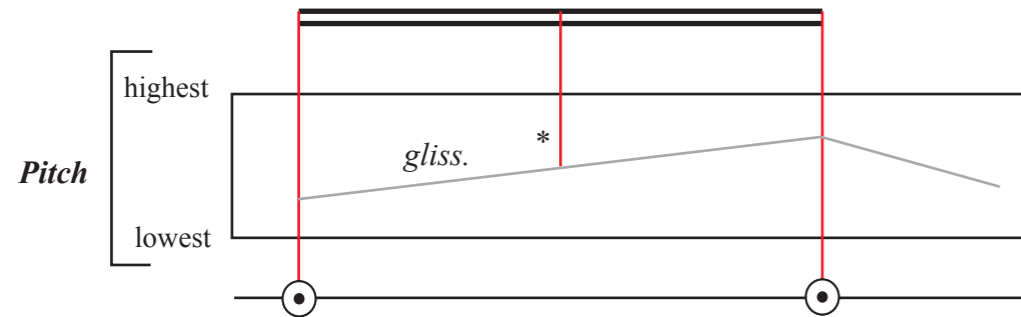
[Trumpet techniques continued...]



'scoop' upto the note as you articulate it.

Trumpet Tablature

The tablature notation occurs in passages of indeterminately-pitched sounds. It simply denotes the general pitch-direction of the unpitched sounds according to specified rhythms.



extended techniques (articulations, valve-clicks, etc.)

* Impulses with no symbol attached should not be articulated, but counted nonetheless.

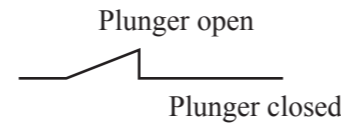
Different coloured lines indicate different sound-types:

- aeolian air-noise
- whistle through Trumpet, using the instrument as a resonator
- hum through Trumpet, using the instrument as a resonator

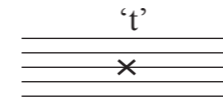
Tenor Trombone



Half-glissed (gliss. from the bottom to top note, 'catching' the notes shown in between).



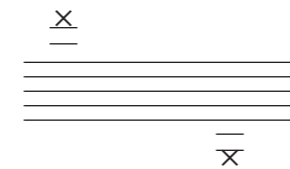
Move quickly from plunger closed to plunger open, then to plunger closed; creating a 'wah' sound (this technique also applies to the cup mute where shown).



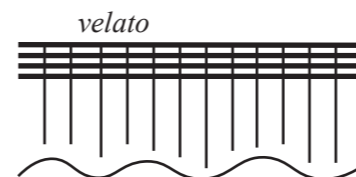
't' articulation of aeolian air-sound (indeterminate pitch).

aeolian gliss.

glissando of air-noise in the direction indicated



Highest/lowest note possible (indeterminate)



velato or 'veiled' - traditionally a wind instrument technique. Move slide quickly and gliss. up and down range shown to create a quick, muffled, 'veiled' sound around the range covered/shown. Starting and ending pitches are usually given.

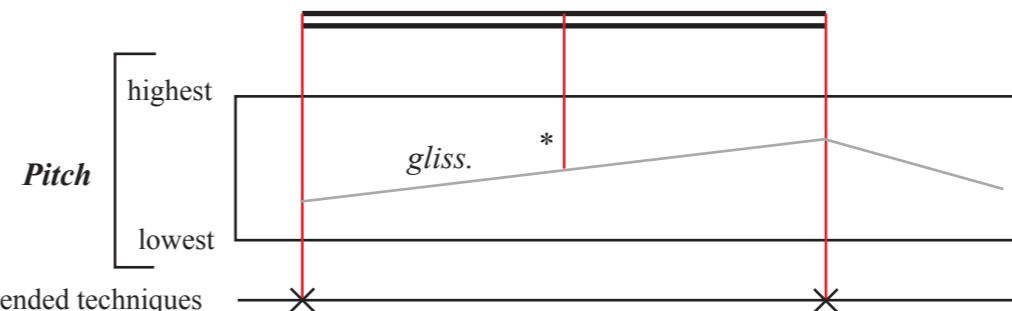
NB. the term 'aeolin velato' indicates the velato of air-sound. Simply move the slide and blow air through the instrument.



'scoop' upto the note as you articulate it.

Trombone Tablature

The tablature notation occurs in passages of indeterminately-pitched sounds. It simply denotes the general pitch-direction of the unpitched sounds according to specified rhythms.



extended techniques (articulations, valve-clicks, etc.)

* Impulses with no symbol attached should not be articulated, but counted nonetheless.

Different coloured lines indicate different sound-types:

- aeolian air-noise
- hum through Trombone, using the instrument as a resonator

Bass Clarinet in Bb

The microtonality of the piece causes some issues for the traditional Bass Clarinet, especially if it does not have any extensions or keys to accommodate for microtonal playing. Therefore, where necessary, the Bass Clarinet player in this piece may treat microtonal accidentals as such:



...making use of alternative fingerings and 'lipping' the notes up and down to create a noticeable difference in the tuning of the note, even if it is not a whole quartertone. Quartertones of particular awkwardness (according to Henry Spaarnay's 'The Bass Clarinet: A Personal History' - pp. 123-129) have already been removed or notated as above.

vib. Start with narrow vibrato and allow it to become wider and wild; to the point where the sound is disrupted.

flz. Flutter-tongue (via the tongue or vibration of the throat - at the discretion of the player)

Half-glissed (gliss. from the bottom to top note, 'catching' the notes shown in between).

t.t. timbral trill (suggested fingering shown at occurrence)

slap-tongue determinate pitch

slap-tongue aeolian air-sound (indeterminate pitch).

aeolian gliss. glissando of air-noise in the direction indicated

velato traditional velato or 'veiled' effect around range covered/shown. Starting and ending pitches are usually given.

NB. the term 'aeolin velato' indicates the velato of air-sound. Simply click the keys and blow air through the instrument.

Found beneath the stave. Indicates to play with a weak, airy tone quality.

aeolian (air) gliss before articulating note (try to achieve a whoosh of air).



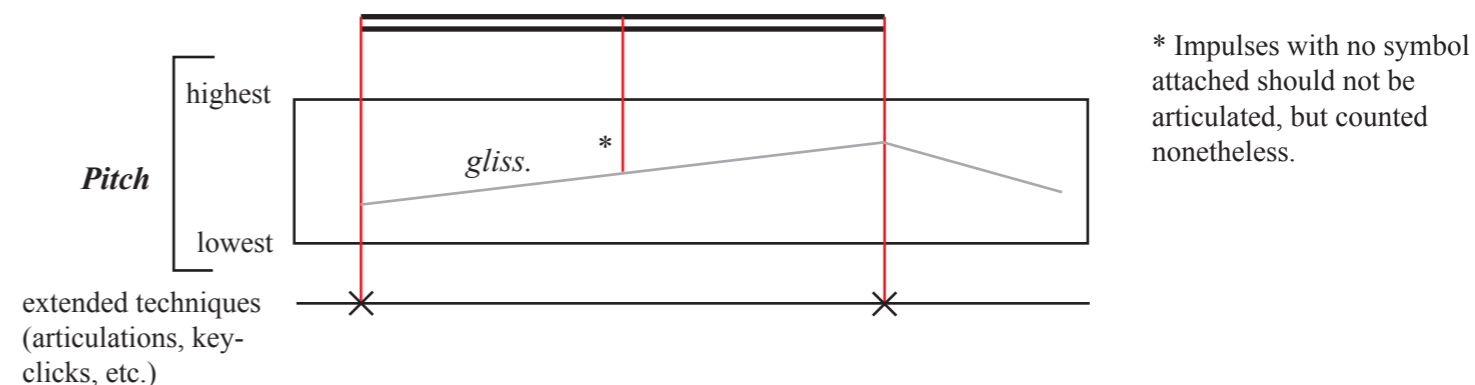
Multiphonics (suggested fingering given at first occurrence).



*see p. 146 (No.31) of Harry Spaarnay's 'The Bass Clarinet: A Personal History'

Bass Clarinet Tablature

The tablature notation occurs in passages of indeterminately-pitched sounds. It simply denotes the general pitch-direction of the unpitched sounds according to specified rhythms.



Different coloured lines indicate different sound-types:

aeolian air-noise

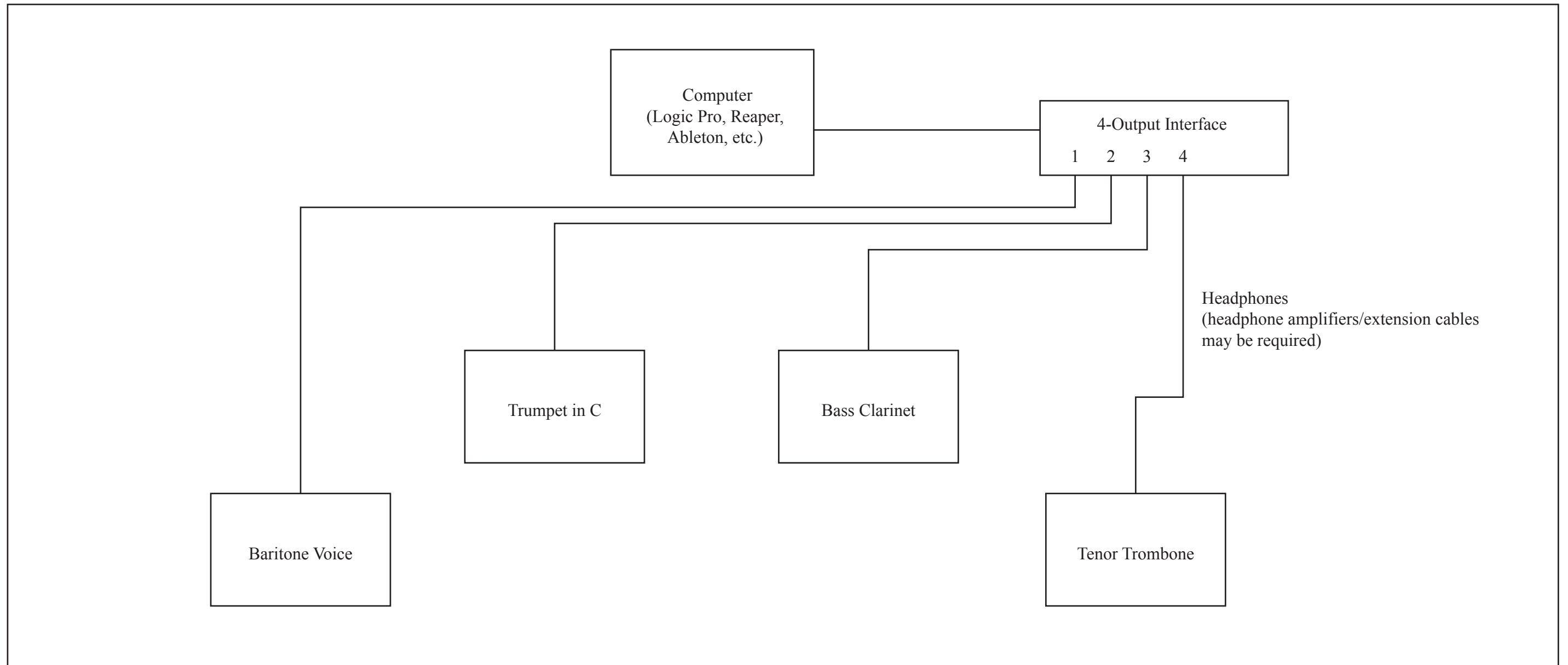
hum through Bass Clarinet, using the instrument as a resonator

single key-click (unpitched) *

tr. key-click trill

*by 'key click', this refers to the *dual* sound create by the key being depressed *and* released. So for each 'click', depress and release the key.

Performance Layout:



1. Input the click-tracks into Logic Pro/Reaper/Ableton, etc.
2. Route the click tracks for each part to a separate output (in this case, Baritone Voice is output one, Trumpet is output two, etc.).
3. Connect each pair of headphones to their corresponding output (headphones amplifiers may be required to boost the signal, and extension cables depending on the size of the venue).
4. When 'play' is pressed on the computer programme, each part should receive the audio for their own separate click-track.

1.

YOU WILL EACH RECEIVE A FOUR-CLICK INTRO AT THE SPEED OF YOUR FIRST IMPULSE

breathe where necessary, however emphasise indicated breath marks

Baritone Voice

[forced; as if trying to make yourself heard in a crowded room]

[a little more relaxed]

mf \leq ff

f sffz f

A - vant murs quinze — de la on - zi - è — me le so - leil fil - tre à tra - vers les est bleu comme une chaîne dans une fosse comme un ours lu me me - ttre nu et quelle

1 16 18 16

104

9:11 10:13 25:18

breathe where necessary throughout

Trumpet in C

[aggressive; cantankerous]

[muffled; unclear]

[explosive]

[with a little more clarity]

ff

ffp

flz.

ff mf ff mf

7 16 12 16

122.5

8:7 10:13 19:24 25:18 9:11

breathe where necessary throughout

Tenor Trombone

[lumbering]

[muffled; unclear]

[explosive]

[with a little more clarity]

mf

ff

ffp

f

fp

ff

sffz

mf

ff

mf

gl.

** gliss. towards note shown in brackets*

gliss.

gliss.

1 16 6 16 18 16

156

7:6 2:3 9:11 10:13 25:18

breathe where necessary throughout

Bass Clarinet in Bb

[whining]

[strident]

[flurried; busy]

ff

ffmf

sffz

sffz

mf

vib.

8va if possible.

7 16 2 16 12 16

87.5

8:7

2.

*de as in *devenu*

6 16 [tragic; anguished] 19 16 [playful; mechanical]

19:24 7:6 2:3 *leurs as in *couleurs*

voix si - ni - stre u - lu - le Guill - aume qu'es - tu de* ours chaque d'en je ne leurs* vi - tres ses ray - ons

sfz f sfz f mf ff mf sfz mf

2 16 [strident; sudden] 13 16 [jaunty; a little cantankerous] 15:13 [slightly dainty]

ff sfz sfz f sfz f sfz f

19 16 [jaunty; a little cantankerous] 20:19 [slightly dainty] [jaunty; a little cantankerous]

f sfz f sfz f

[spiky; marcato] [flurried; busy] [spiky; marcato] 13 16 [playful; mechanical]

f mf f mf sfz m

3.

*IPA-sounds will be shown in blue

[slightly dainty]

[playful; mechanical]

15:14 20:19

font sur mes vers les pi - tres au fait cou - ler la de ma chaise en - chaî - née ma

sfz *mf* *mp*

[explosive; interrupt]

[detached; walking]

*gliss. towards highest note possible
[frantic]

[dreamy;]

1 16 14 16 19 16

3:2 12:14

sffz *mp* *f* *mp* *f* *mp* *subito ff* *p*

[tragic; anguished]

[muffled; unclean]

[slightly dainty]

[detached; walking]

7 16 8 16 20 16

6:7 3:2 7:8

gliss. *gliss.*

mf *f* *mf* *mp* *mf* *p*

[slightly dainty]

[explosive; interrupt]

[frantic]

*gliss. towards note shown in brackets

13:12 15:13

8va if possible. 3:2

*gl. * gl.*

mf *sfz* *mf* *sffz* *ff* *mp*

4.

* NB. 'bare' stems are not rests, they are articulated by the click to aid subdivision in slow tempi. Sing through them.

[tragic; anguished]

* trant as in *entrant*

20
16

[detached; walking]

6:7 3:2 12:15

trant* dans me sens plus le et dan - sent sur le pa - pi

mf p mf p

[ethereal]

take plunger

24:19

plunger: mp 0:38

[detached; walking]

25
16

[dreamy; ethereal]

19:20 2:15

mf p mp p mp p

[detached; walking]

12:14

mf p mf p mp

5.

*pagne as in *m'accompagne*

*tin as in *matin*

19:20

er J'é cou - te pa* gne tin* je me pro - mè - ne ma cell - u -

mf **p** **mf** **p** **mp** **mp** **p**

[with some agitation; threatening to break the surface of the texture]

130

6 16 7 16 18 16

[explosive] [simile]

flz. gliss. flz. gliss.

7:6 2:3 6:7 3:2 9:11 10:13

mp **mp** **mp** **mp** **smfz** **mp** **mp** **smfz** **mp** **smfz** **smfz** **smfz** **mp**

22:25

take plunger

plunger: **smfz** 0:44

6 16 [aggressive; outbursts]

gliss. 8:7

smfz

19 16 [dreamy; ethereal]

24:19

p

6.

[slightly dainty] **fal as in fallu*

le Il a fal* suis le

25 16 [dreamy; ethereal]

quel qu'un qui fra - ppe

(p)

[oscillating]

25:18

19:24

8 16 [busy]

[indignant]

7:8

smfz mp smfz sfz p mf p smfz smfz

♩ = 78 [joining the trumpet in agitation]

1 16 6 16

7:6 2:3

mp mp mp mp

mp < smfz mp < smfz mp mp

0:52

♩ = 55.5

22:25

du pi - ed la voû - te

6
16 [aggressive; outbursts]

8:7

A
smfz
1:04

19
16 [trudging]

[sudden; harsh] [squawking]

13:12 14:13 15:14 20:19

smfz mf <sfz mf <sfz sfz mf

flz. gliss.

smfz smfz

13
16 [squawking]

mf

[explosive] 7
16 [simile]

6:7 3:2

smfz mp smfz mp

flz. gliss.

8
16 [busy]

f

8.

[sudden; explosive]

13
16

*in empty bars, you will receive clicks for the basic impulses of the

avant *smfz* murs *smfz* fosse *smfz* comme *smfz* une *smfz* ours *subito ff* chaque

20
16

12:15 19:20

19:24

[indignant]

7:8

mp *sfz* *sfz* *sfz*

18
16

[muffled; struggling, with small outbursts]

9:11 10:13

mf *sfz* *mf* *sfz* *mf* *sfz* *mf*

9.

time signature (i.e. 13/16 = 13 clicks)

The image shows a musical score for three staves. The top staff begins with a box containing the numbers 25 and 16, followed by the instruction **[trudging]**. The notes in this staff are marked with accents (>) and include a flat (b) and several sharps (#). A bracket above the staff is labeled 22:25. The middle staff is marked with **[trudging]** and **(mf)**. It features a series of notes with accents, including flats (b) and naturals (♮). A bracket above the staff is labeled 25:18. The bottom staff is marked with **[oscillating]**. It starts with notes marked **sfz** and **mf**, followed by a section marked **sffz**. The notes in this section are marked with accents (>) and include flats (b) and naturals (♮). A bracket above the staff is labeled 19:24.

10.

14
16 [trudging]

vi tres ses ray ons font sur

mf sfz mf

13:12

= 52.5

* 7
16

*in empty bars, you will receive clicks for the basic impulses of the time signature (i.e. 7/16 = 7 clicks)

1:27

plunger permanently closed, slightly away from bell

(VII; lip down)

(simile)

9:11

[sudden; harsh]

20:19

19
16 [trudging]

mf sfz sfz

flz. gliss. sfz

13:12 14:13 15:14 20:19

14:13 15:14

mes vers les pi - tres au fait cou - ler la

sfz *mf*

[muffled; in the background]

mp

[less strident; a little dainty]

mf *mp*

[trudging]

[trudging]

mf *mp*

[less strident]

2
16

3
8

15
16

me sens plus

ma cell - u - le Il a fal* a pro - mè - ne et dan - sent

[shocked] [indignant] [less strident]

↳ indicates to transition from one IPA sound to another

^ gliss. towards highest note possible

*fal as in fallu

gliss. (X)

subito **f** **f** **mp**

sffz

10:13 25:18 19:24 9:11

[a little more present] [returning to the background; oscillating]

mf **smfz**

14
16

1
16

[explosive; interrupt]

gliss.

mp *molto*

plunger p

sffz *sffz*

12:15 19:20

skip to page 15

sur le pa - pi - er

2
8

[shocked] [indignant]

7:8

flz. *mf*

sffz f *mf*

shake plunger *mp* *molto vibrato*

13
16

[seasick; alien]

gliss (where possible)

[seasick; alien]

(II) IV (I) (VI)

gliss.

slide-vibrato
permanently closed, slightly away from bell

skip to page 15

25
16

[fluttering]

t.t.

mp dim. a niente

*see p. 74 of Harry Sparnaay's 'The Bass Clarinet: A Personal History'

14.

skip to page 16

10
8

Musical staff with notes and lyrics. The notes are on a five-line staff. The lyrics are 'J'é - cou - te'. There are red vertical lines above the notes. A box with '10' and '8' is in the top right.

Musical staff with notes and ratios. The notes are on a five-line staff. The ratios are 13:12 and 15:13. There is a wavy line below the staff.

Musical staff with notes and ratio (II-III). The notes are on a five-line staff. The ratio is (II-III). There is a wavy line below the staff.

Musical staff with notes, ratios, and fingerings. The notes are on a five-line staff. The ratios are 22:25. There are boxes with fingerings: one with '18' and '5', and another with '18' and a circled '5'. There is a wavy line below the staff.

Baritone Voice

12:15

sent sur le pa - pi - er J'é - cou

Trumpet in C

2
8

[shocked] [indignant] [seasick; alien]

flz. <sfz f mf shake plunger

gliss.

mp molto vibrato

13
16

13:12

Tenor Trombone

14
16

[seasick; alien]

VI (II) IV (I) (VI)

gliss.

mp molto slide-vibrato

plunger permanently closed, slightly away from bell

Bass Clarinet in Bb

25
16

[fluttering]

t.t.

mp dim. a niente

18

18

18

5

*see p. 74 of Harry Sparnaay's 'The Bass Clarinet: A Personal History'

10
8

[seasick; alien]

13:10

te aille et re vi enne dans la cell ule d'a

mp *molto vibrato (to the point of distorting the sound)*

15:13

14
16

(II-III)

(VI) I

(V) VI

15:14

22:25

♩ = 111

6
16

*in empty bars, you will impulses of the time sign



niente 2:12

,
 c \acute{o} - t \acute{e} on y fait cou - ler la fon - taine
f **mp** **mf**

$\text{♩} = 17$
 8
 16 [declamatory]
 Dans
f sing with hand cupped over mouth; non vib.
 2:24

12:14

19
16

I II VI

[weakly interrupting]

1
16

2
16

13
16

8va if possible.

3:2

poco f

3
16

[weakly interrupting]

14
16

poco f

receive clicks for the basic nature (i.e. 6/16 = 6 clicks)

une fosse comme

This musical staff shows three notes with stems pointing up and accents (>) below them. The notes are marked with a sharp sign (♯) and a black dot. The lyrics 'une', 'fosse', and 'comme' are positioned below the staff, aligned with the notes.

24:19

This musical staff features a series of notes with stems pointing up and down, connected by slurs. A wavy line is drawn below the staff. A time signature '24:19' is located above the staff.

(II-III) v (V) (I) VII (VII)

harmonic gliss harmonic gliss

This musical staff shows notes with stems pointing up and down, connected by slurs. The notes are annotated with 'harmonic gliss'. Above the staff, there are labels: '(II-III) v', '(V)', '(I) VII', and '(VII)'. A bass clef is visible at the beginning of the staff.

mf non vib.

This musical staff shows notes with stems pointing up and down, connected by slurs. A box containing the numbers '2' and '16' is positioned above the staff. A time signature '3:2' is located above the staff. The annotation 'mf non vib.' is written below the staff.

15
16

11
16 [aggressive]

un ces murs tour - no

gliss.

f

place down plunger, take cup mute

♩ = 34
cup mute (closed)

8
16 [declamatory]

f *make the mute 'buzz'*

2:47

15
16

VII; lip down

(VII) VII

mp

20
16

♩ = 68

8
16

[declamatory; alla

f

2:52

*wah with hand

10:13

ns tour - nons tour - nons tou - jours le ci - el est bleu comme une

3 16 [explosive] 2:3

gliss.

f sffz ff

11 16 [aggressive; flz.]

(I) VII 12:15

dim. a niente

tromba]

3 16 [explosive] 2:3

gliss.

sffz f sffz

2 16 3:2

11 16 [aggressive; buzzing] flz. 10:13

ff *velato*

[somewhat cantankerous]

[aggressive]

25:22

chaîne dans une fosse comme un ours lu me me - ttre nu et quelle voix

mf *open* **sffz** **mf** **sffz** **mf** **f** *closed; simile*

buzzing]

[aggressive; buzzing]

10:13

25:22

mf **sffz** **mf** **sffz** **mf** **f**

(VII) VII

[somewhat cantankerous]

[aggressive; buzzing]

[cantankerous; mechanical]

25:22

19:24

15:12

mf **mf** **sffz** **ff** *velato* **f**

1 16 *velato gliss.*

12 16

19:12

*de as in *devenu*

3
16 [explosive]

19:24

12
16

* Loosen screw of second valve slightly so it clicks when pressed down.
Bang down the valves for each note with a '●' beneath so a click can be heard as it is played.

2
3 *

2
3

(I) VII (VII)

slow lip gliss.

3
16

*in empty bars, you will receive clicks for the basic impulses of the time signature (i.e. 3/16 = 3 clicks)

(niente) place down plunger, take cup mute

13
16

12:13

tin je me pro - mè

f **mf**

[explosive] 3:2

[frantic] 1 8 7:8 *velato* 13 16 *loosen screws of valves 1 and 2

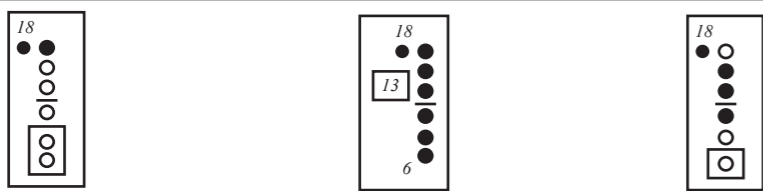
ffz. gl. (f#) * sfz f sfz simile

8 16 [strident; percussive] 3 16 [explosive] 2 16 1 16 11 16 [aggressive; buzzing]

aeolian *velato* * ff *velato*

f 3:52 sfz sfz

* aeolian *velato* - click keys and blow air through instrument; glissing up and down



15:12

ne dans la cell - ule d'à cò

f **mf** **f**

Detailed description: This system shows a vocal line on a five-line staff with lyrics 'ne dans la cell - ule d'à cò' written below it. The notes are connected by a long horizontal line, indicating a melisma. A piano accompaniment line is shown below the vocal line, with dynamic markings **f**, **mf**, and **f** placed between the two staves. A time signature of 15:12 is indicated at the top left.

12:13

1 2

Detailed description: This system shows a piano accompaniment line on a five-line staff. It consists of chords in the right hand and bass notes in the left hand, some of which are circled. A time signature of 12:13 is indicated at the top left. The number '1 2' is written above the staff.

25:22 19:24 15:12 12:13

12 16 [cantankerous; mechanical] 13 16

f

Detailed description: This system shows a piano accompaniment line on a five-line staff with complex rhythmic patterns, including many sixteenth notes and accents. It is divided into four measures by vertical lines. Above the staff, there are boxes containing the numbers '12 16' and '13 16'. A performance instruction '[cantankerous; mechanical]' is written above the second measure. A dynamic marking **f** is placed below the first measure. Time signatures 25:22, 19:24, 15:12, and 12:13 are indicated above the staff.

2
16 * trer as in d'entrer

té on y fait cou - ler la trer* dans ma

mf f mf sffz

gliss.

18
16

18
16 [aggressive]

t.t. 22:18

6
16 [subtle; don't fight the trumpet and voice - allow yourself to emerge as they fall]

8:7

mp 4:22

♩ = 37

skip to page 29

26
32

Musical notation for the first system, showing a treble clef staff with two notes and a bass clef staff with two notes. Red vertical lines indicate fingerings.

22:18

Musical notation for the second system, showing a treble clef staff with seven notes and a bass clef staff with four notes. Red vertical lines indicate fingerings.

away]

Musical notation for the third system, including dynamic markings like "mf" and "aeolian gliss.", and performance instructions like "1 16", "3 16", and "2 16". It also features a 3:2 ratio and a 3:2 bracket.

29.

26
32

Baritone Voice

Trumpet in C

Tenor Trombone

Bass Clarinet in Bb

tighten valve screws

♩ = 74

6
16

[subtle; adding to the texture]

8:7

mp
4:46

♩ = 140

7
16

[subtle; adding to the bass clarinet]

8:7

mp
4:44

2
16

1
16

2
16

12
16

[hurried]

velato

7:8

mf

mp

aeolian gliss.

14
16

[quietly clacking]

*aeolian gliss.**

19:13

mp

simile

**try to achieve a 'whoosh' of air before slap-tonguing the note*

The image shows a musical score for bass clarinet across three systems. The first system features a long note with a circled 'b' below it and the instruction 'tighten valve screws'. The second system begins with a tempo marking of ♩ = 74 and a dynamic of mp. It contains a series of notes with a bracketed '8:7' above them and the instruction '[subtle; adding to the texture]'. The third system starts with a tempo of ♩ = 140 and a dynamic of mp. It includes a bracketed '8:7' and the instruction '[subtle; adding to the bass clarinet]'. This system also features a 13/8 time signature, a dynamic change to mf, and the instruction 'aeolian gliss.'. The final system starts with a dynamic of p and a circled 'b' below the first note. It contains a bracketed '14/16' and the instruction '[quietly clacking]'. The system concludes with a dynamic of mp and the instruction 'simile'. A footnote at the bottom reads: '*try to achieve a 'whoosh' of air before slap-tonguing the note'.

10:13
25:18
9:11

open cup
mute slightly

14
16 [growing; quietly clacking]

simile

poco mf
**'scoop' upto each note*

This system contains a wavy line with vertical stems and notes. The wavy line spans from measure 10:13 to 25:18. The notes have stems and are marked with dynamics and performance instructions. A box contains the numbers 14 and 16, with the instruction [growing; quietly clacking]. The word simile is written above the notes. The dynamic poco mf and the instruction *'scoop' upto each note are written below the notes.

12:14

19
16 [growing; quietly clacking]

poco mf

24:19

This system contains notes with stems. A box contains the numbers 19 and 16, with the instruction [growing; quietly clacking]. The dynamic poco mf is written below the notes. The number 24:19 is written at the end of the system.

13
16 [growing; quietly clacking]

poco mf

This system contains notes with stems and triangles. A box contains the numbers 13 and 16, with the instruction [growing; quietly clacking]. The dynamic poco mf is written below the notes.

♩ = ♪

1
8

[foreboding]

*fal as in *fallu*

(,)

*tin as in *matin*



(sprechstimme)

mp

ma cell - u - le Il a fal* tin* je me pro - mè - ne suis le

mf

13:12 14:13 15:14

ord. gliss

subito mf

15 16 [with growing intensity]

poco mf a little more length

♩ = 51

8
16

[with growing intensity]

5:14

a little more length

13:11 14:12 15:13

8
16

$\text{♩} = 102$

mf
5:46

This musical staff contains a sequence of notes. The first six notes are marked with a **mf** dynamic. Above the staff, a box contains the numbers 8 and 16. A tempo marking $\text{♩} = 102$ is positioned above the staff. A time signature of 5:46 is located below the staff.

11
16

sfz **mf**

14:12 15:11

This musical staff features a series of notes, some of which are marked with **sfz** (sforzando) and have downward-pointing accents. A **mf** dynamic marking is present. Above the staff, a box contains the numbers 11 and 16. Time markers 14:12 and 15:11 are indicated on the right side of the staff.

10
8

ord. gliss.

mf

This musical staff shows notes with upward-pointing accents. A **mf** dynamic marking is present. Above the staff, a box contains the numbers 10 and 8. The instruction *ord. gliss.* is written above the staff.

[foreboding]

1 16 3 16

[sudden foreboding shrieks]

2 16 12 16

ord. gliss.

[a little frantic; explosive]

19:13 10:14 18:12

sffz sffz f mf sfz sfz mf sfz mf sfz sfz sfz

V/VI III/IV III II-III III-IV

harmonic gliss. *harmonic gliss.* *harmonic gliss.* *harmonic gliss.*

subito f (f)

13 16

flz.

ff

*trer as in d'entrer

2
16

ours

chaque

2
16

trer*

dans

14
16

[aggressive; buzzing]

flz.

19:13

20:14

25:19

9:12

15
16

half-gliss.

gliss.

plunger

mf

ff

mf

velato

velato

gliss.

skip to page 44

[lumbering; gravelly]

set cup mute down, take plunger.

ff

ff

6:34

1
16

8
16

7:8

2
16

3:2

3
16

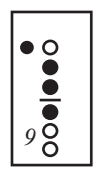
4:3

13
16

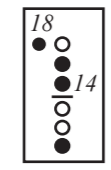
flz.

(ff)

f



* p. 144 (No.11)



* p. 146 (No.25)

continued on next page

1
16

gliss.

(sprechgesang) a → ə → a → ε → a

13
16

quinze de la

mf *ff*

continued on next page

13
16

12:11 13:12 14:13

sffz *mf*

19:14 25:30 18:13

velato

mf sffz mf sffz mf sffz mf sffz mf

continued on next page

2
16

20:14 25:26

ff mf ff mf ff mf ff

13:10

6:56 1 16

set plunger down, unscrew valves

sfz

15:12 12:9

IV VII (II-III)VII IV VII I-II VII flz. (I-II) VII III VII

ffmf fmf ff mf ff mf

2 16 3:2

f f f f

16
10
7

* p. 152 (No.75)

10

* p. 148 (No.41)

18
14

*don as in *donnée*

*do not use falsetto here, chest voice.

[spoken; obscured]

sffz

gliss.

high*
mid.
low

14
16

Di - eu qui con - nais ma dou - leur

toi qui me l'as don*

mf *ff*

mf *sffz* *vi* *mf* *hand over mouth*

6
16

(I-II) VII

11
16

flz.

I

VII

III-IV

VII

(I)

ffmf

sf

1
16

13
16

[clear; emerging from the chaos]

aeolian air noise
(indeterminate pitch)

highest

gliss.

lowest

't' articulations
slap-tongue

mp

mf

mp

46.

maintain spoken syllables in

tres ses ray - ons font sur

This musical staff shows the lyrics 'tres ses ray - ons font sur' with vertical lines indicating syllable boundaries. Red 'X' marks are placed on the first line of the staff at the beginning of each syllable. Slanted double lines with a slash are placed on the second line of the staff at the end of each syllable.

8
16

= 52

1
16

set plunger down

8
16

fz 7:08

18:12

20:14

mf **mp** **f** **mp**

This musical staff features a dynamic curve and various articulation marks. Dynamics are indicated by **mf**, **mp**, **f**, and **mp**. Red vertical lines with 'X' marks are placed on the first line of the staff. White triangles are placed on the second line of the staff. The dynamic curve shows a gradual increase from **mf** to **f** and a gradual decrease from **f** to **mp**.

12
16

tres au fon - taine a - vec les clefs

7
16

19
16 [blend with bass clarinet]

aeolian air noise
(indeterminate pitch)

highest

gliss.

lowest

't' articulations

mp **mf** **p** **mf**

ff **mf**

14:12

qu'il fait tin - ter que le

This musical staff shows a sequence of notes with lyrics underneath. Red vertical lines mark specific points in the music. Dynamic markings include *mf* and *p*.

10:14 19:13 25:19

p *mf* *p* *mf* *p* *mf* *p* *mp* *p* *mf* *pp*

This musical staff features a grey line graph above the notes, indicating a dynamic contour. Red vertical lines are placed at various intervals. Dynamic markings include *p*, *mf*, *mp*, and *pp*.

f *ff*

This musical staff shows a grey line graph and dynamic markings *f* and *ff*. Red vertical lines are present at the beginning and end of the staff.

ge - ô - li - er

ron

p

remove hand from mouth

19
16
whispered

19 whistle slightly away from mouthpiece of instrument,
16 using instrument as resonator (if impossible, aeolian air noise)

highest

lowest

valve-clicks

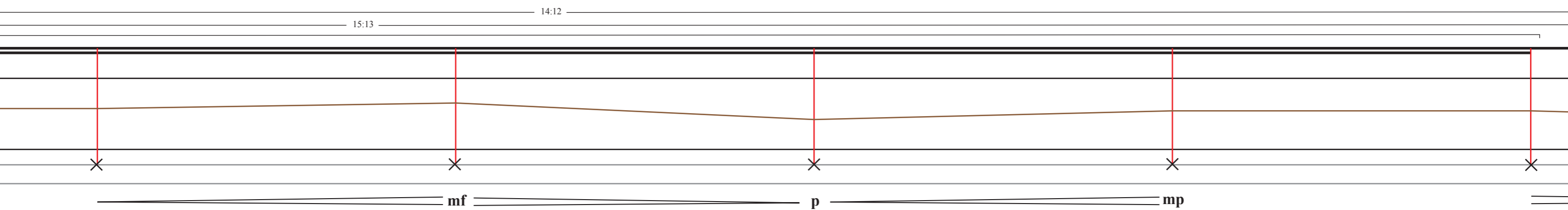
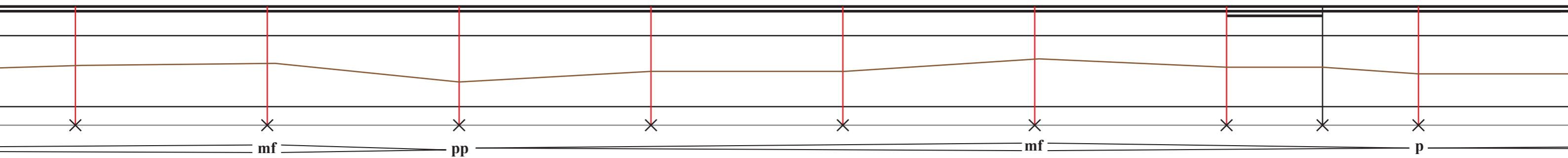
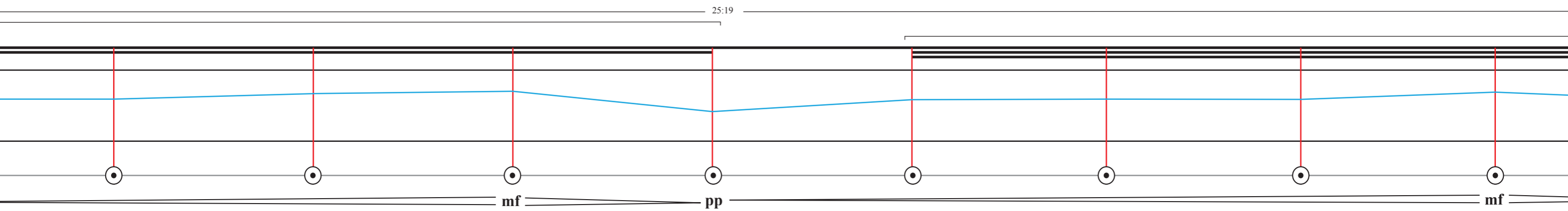
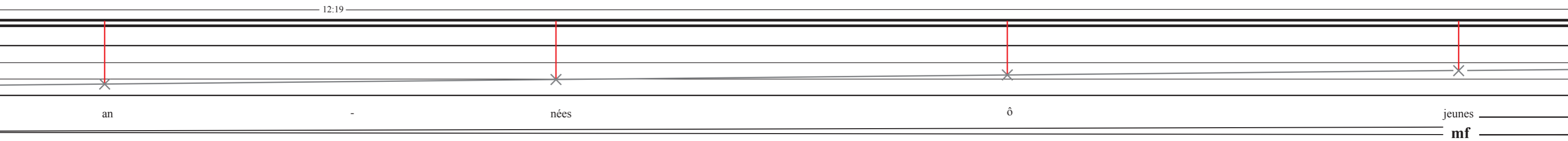
mp **mf** **p** **mf** **p** **mf**

9:12

mf **pp** **mf** **pp** **mf** **pp**

12
16

p



A musical staff with a red line indicating a specific pitch or interval. The label "filles" is positioned below the staff.

A musical staff featuring a blue line with notes. Dynamic markings include **p**, **mf**, and **pp**. A ratio "9:12" is indicated above the staff.

18
16

A musical staff with a brown line and notes. Dynamic markings include **mf**, **mp**, **mf**, and **pp**.

A musical staff with a brown line and notes. Dynamic markings include **p** and **mp**.

♩ = 85

*d'en as in d'entrer

*ma as in matin

*pa as in papier

[leading the texture]

*fal as in fallu

1
16

2
16

3
16

8
16

gliss.

Non d'en* ne ma* dans plus pa* je me pro - mè - ne fal*

f **mf**

8:24

18
16

skip to page 57

mf **pp** **mf** **pp**

19:18

13:12

14:13

12:11

mf **pp** **mp** **pp**

14
16

skip to page 57

mf

(key click)
(mf)

18
16

le quinze de la on - zi - è me le so - leil

gliss. *gliss.* *gliss.* *gliss.*

14:12 15:13

13:11

mf **pp**

skip to page 58

25
16

f **pp** **mf** **(mf)**

13
16

A musical staff with a treble clef. It contains six notes: 'fil', 'tre', 'à', 'tra', 'vers', and 'les'. Above the staff, there are six red vertical lines, each with an 'x' at the bottom. Slanted lines connect these 'x' marks, with the word 'gliss.' written between the 'tra' and 'vers' notes. A comma is placed above the 'les' note.

fil - tre à tra - vers les

A musical staff with a treble clef. It features a melodic line with four notes. Below the staff, there are four circles, each with a dot inside. The first circle is labeled 'mf' and the second is labeled 'pp'. Slanted lines connect these circles, indicating a dynamic change.

A musical staff with a treble clef. It features a melodic line with two notes. Below the staff, there are two 'x' marks. The first 'x' is labeled 'f' and the second is labeled 'p'. Slanted lines connect these 'x' marks, indicating a dynamic change.

A musical staff with a treble clef. It features a melodic line with one note. Below the staff, there is one 'x' mark labeled 'f'.

Baritone Voice

je me pro - mè - ne fal* le quinze de la on - zi - è

*fal as in *fallu*

gliss. gliss. gliss. gliss.

18
16

Trumpet in C

18
16

mf pp mf pp

Trombone in C

pp f pp mf

Bass Clarinet in Bb

14
16

't' articulations
slap-tongue
key click
(mf)

me le so - leil fil - tre à tra - vers les vi - tres ses ray - ons

13:11 14:12 15:13

25 16

12
16

font sur mes vers les pi - tres et dan - sent sur le pa - pi -

gliss. *gliss.* *gliss.*

Detailed description: This block shows a musical staff with lyrics. The lyrics are "font sur mes vers les pi - tres et dan - sent sur le pa - pi -". There are three "gliss." markings with arrows pointing to specific notes. A box containing the numbers "12" and "16" is positioned above the staff, with a vertical line extending down to the first note of the word "et".

20:18

p **mf** **pp**

Detailed description: This block shows a musical staff with a blue line representing a dynamic contour. The line starts at a low level, rises slightly, then falls, and rises again towards the end. Below the staff, there are dynamic markings: "p" (piano) at the start, "mf" (mezzo-forte) in the middle, and "pp" (pianissimo) at the end. A time signature "20:18" is at the top left.

26:25

mp **mf**

Detailed description: This block shows a musical staff with a brown line representing a dynamic contour. The line starts at a low level and gradually rises towards the end. Below the staff, there are dynamic markings: "mp" (mezzo-piano) at the start and "mf" (mezzo-forte) towards the end. A time signature "26:25" is at the top left.

13:14

Detailed description: This block shows a musical staff with a brown line representing a dynamic contour. The line starts at a low level and gradually rises towards the end. A time signature "13:14" is at the top left.

er J'é - cou - te , ,

11 16

quel - qu'un qui fra - ppe du pi - ed la voû - te

transition from whistling to air-noise

mf

transition from humming to air-noise

♩ = 92.5

3 16

6 16

'ck' articulation

f mp 9:08

f p mf

61.

x = 105

2
16

7
16

1
16

2
16

14
16

9:12

20
16

mp

mf

p

mp

mf

p

7:6

2
16

3:2

1
16

gl.

15
16

18:13

19:14

25:30

velato

f

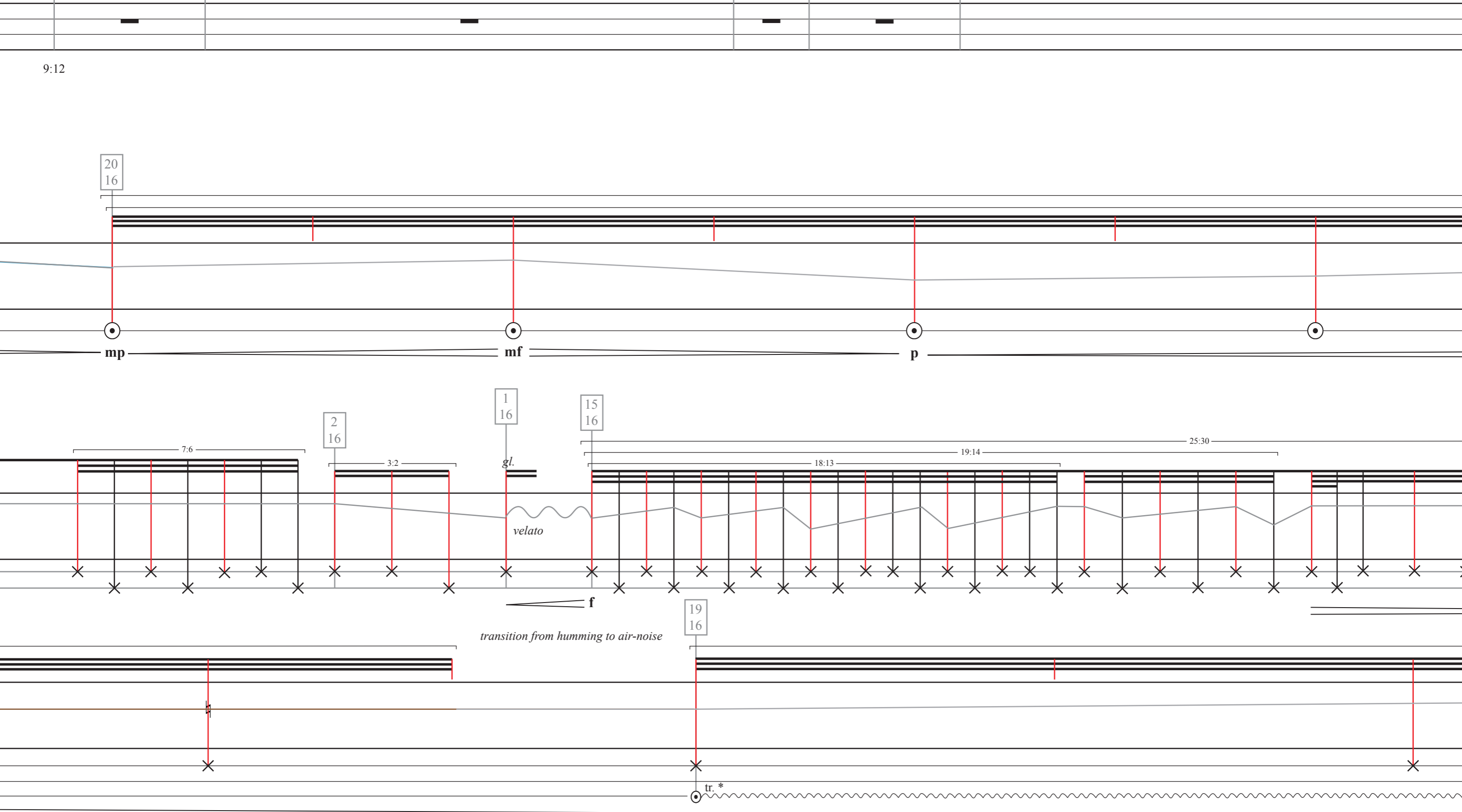
transition from humming to air-noise

19
16

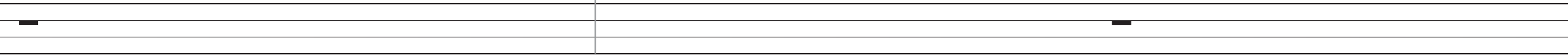
mp

tr.*

* key-click trill (quick), maintain p dynamic of click-trill whilst changing air dynamic as shown



13
16



A musical staff with a grey waveform. Four red vertical lines are positioned at regular intervals. Below the staff, there are two dynamic markings: 'mp' on the left and 'mf' on the right. A ratio '12:15' is written above the staff between the second and third red lines.

14
16

A musical staff with a grey waveform. It features a series of vertical lines: grey 'x' marks on the left, followed by red lines, and a final grey 'x' mark on the right. Below the staff, there are three dynamic markings: 'sfz', 'sfz', and 'sfz'. The final marking is followed by the text 'subito f'. Ratios '13:12', '14:13', and '15:14' are written above the staff between the red lines.

A musical staff with a grey waveform. Two red vertical lines are positioned. Below the staff, there are two dynamic markings: 'f' on the left and 'f' on the right. A wavy line is drawn below the bottom staff line.

19
16

19:20

p

20
16

14:20

fp *subito f* **mp**

rall. key-click trill

dim a niente (air noise)

12
16

[syllabic; detached; dissolving into the texture]

$\text{♩} = 129.5$

*d'en as in *d'entrer*

*ma as in *matin*

*pa as in *papier*

*vant as in *avant*

3
16

2
16

1
16

6
16

poco staccato

Non

vant*

comme

un

d'en

chaque

ma*

pa*

je

me

mf

9:52

mp

p

13
16

sfz

mp

smfz

12:19

pro - mè - ne quinze de la on - zi - è me le so - leil fil - tre à tra - vers les de* ours vi

mp

20
16

15
16

*de as in *devenu*

25
16

* valve-click trill (quick), maintain *p* dynamic of click-trill whilst changing air dynamic as shown

tr.*

't' articulations

f

mf

f = 70

2
16

1
16

2
16

7
16

19
16

TACET TO END

niente 9:57

, , , *leur as in couleur ,
 tres ses ray - ons font sur mes vers _____ les pi - tres au leur* la et dan - sent sur le pa - pi - er _____ J'é

[scurrying away]

rall. a niente (valve-click trilll)

f

dim a niente (air noise)

niente (air noise)

= 208

*tante as in *chantante*
*er as in *géolier*

*illes as in *filles*
*taine as in *fontaine*

[clipped; percussive]

sempre staccatissimo a fine

13
16

8
16

7
16

cou - te tan* - te er* quel - qu'un qui fra - ppe du pi - ed la vou - te illes* taine* Dans une fosse un a - vant non ces murs ours chaque

p
10:26

22:25

14
16

x = 182

8
16

1
16

7
16

6
16

gliss.

gliss.

gliss.

6:7

3:2

p

10:22

*d'en as in d'entrer *ma as in matin *trer as in d'entrer *pa as in papier *de as in devenu *leur as in douleur *don as in donnée

6 16 1 16 25 16 20 16

d'en* je ne cou - leurs ma* trer* dans mouche sur le pa* quinze de la on - zi - è me le so - leil fil - tre à tra - vers les de* ours leur* toi qui me l'as don* vi - tr

13
16

20 16 [scurrying away] 19 16

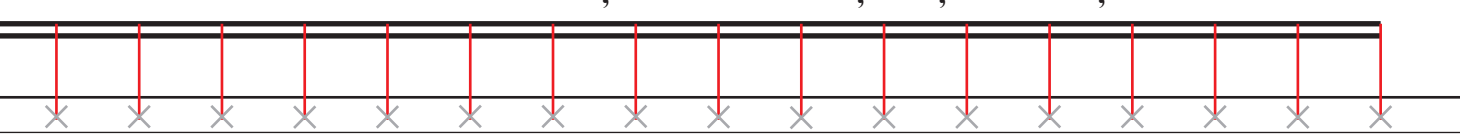
18:13 19:14 20:15 25:20 13:12 14:13 15:14 20:19

, , , , *ler as in couler , , , , *tante as in chantante
 , , , , *er as in géolier , , , , *compagne as in m'accompagne ,

res ses ray - ons font sur mes vers les pi - tres au ler* la chaise en - chaî - née et dan - sent sur le pa - pi - er J'é - cou - te tan - te* er* com* - pa - gne quel

niente (air noise)

*taine as in *fontaine*
*illes as in *filles* *poir as in *desespoir*

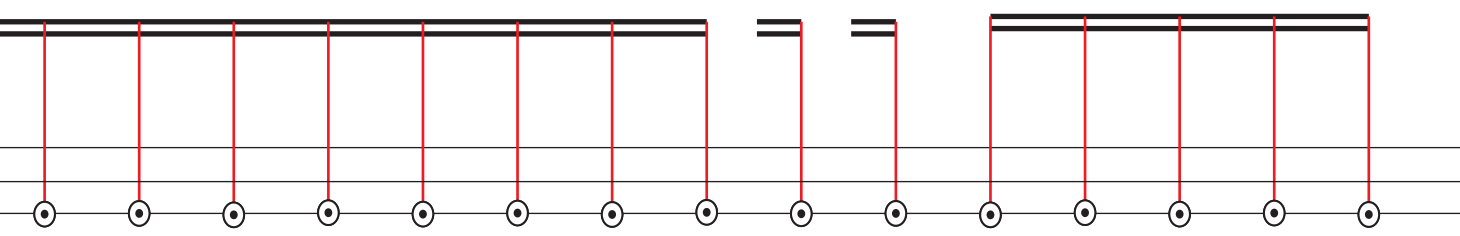


- qu'un qui fra - ppe du pi - ed la voû - te illes* taine* poir* qui la ga - gne
niente

niente (valve-click)



(7)



niente

Joel Kirk (24/8/17)
revised 4/11/17;
26/11/18